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SECOND MELODY BOOK

FOR

CHILDREN IN PRIMARY AND
PREPARATORY SCHOOLS

78072

BY

WALFORD DAVIES

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THREE MORE SHORT TALKS TO THE BOY OR GIRL WHO USES THIS BOOK

Name.....

School.....

Date.....

1.—ON THE FAMILY-NAMES OF NOTES

A thousand years ago the first six notes of what is to-day our major scale were christened with names (from the first note upwards): UT, RE, MI, FA, SOL, LA. These names came from the initial syllables of a Latin Hymn to St. John the Baptist. After a time a seventh name, SI, was added for the seventh note in the octave. (I expect it came from the initials of St. John, don't you?) Then UT, being awkward to sustain, was changed to DO; and it seems likely that this name came from *Dominus*, the Lord. And DO became the name of the ruler of our natural major scale and gradually chief of all notes.

Less than a hundred years ago SI was changed in England to TE, so that it might have a different initial from SOL. And all these familiar names were spelt anew, so that they might sound in English almost exactly as they sound in Latin when they are used in Europe:—DOH, RAY, ME, FAH, SOH, LAH, TE, DOH. It is better to write them out for yourself uprightly as they are in the Tonic Solfa Modulator.

(The Pointers on the right hand side of the syllables are for use. Make your own copy of the Ladder of Family-Names to use for finding the major scale in any key on the model keyboard on page 4.)

The Pointers should be used along the TOP of the keyboard, not along the bottom.

LADDER OF FAMILY-NAMES (MAJOR SCALE)

—
DOH' >
TE →

LAH >

SOH →

FAH >
ME →

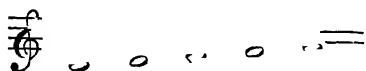
RAY →

DOH >

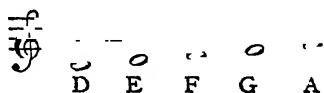
THREE MORE SHORT TALKS

2.—ON THE FIXED NAMES OF NOTES

You will perhaps wonder whether you really need two kinds of names for notes. Yes, you do; just as you yourself have your own name, *Mary* or *John*, and that name never changes, so a note in music has its own fixed name, C or E (and sometimes there are *two* fixed names for the very same note, *A flat* and *G sharp*). But if you yourself were going to take your place in a team, you would have a team-name too—*Captain*, or *Half-back*, or *Centre Forward*. In the same way exactly in the game of melody you want the movable, official or family-name (or team-name) for each note, according to his appointed place in the game:—*Doh*, *ray*, *me*, etc. Look now at these five familiar notes on your stave:

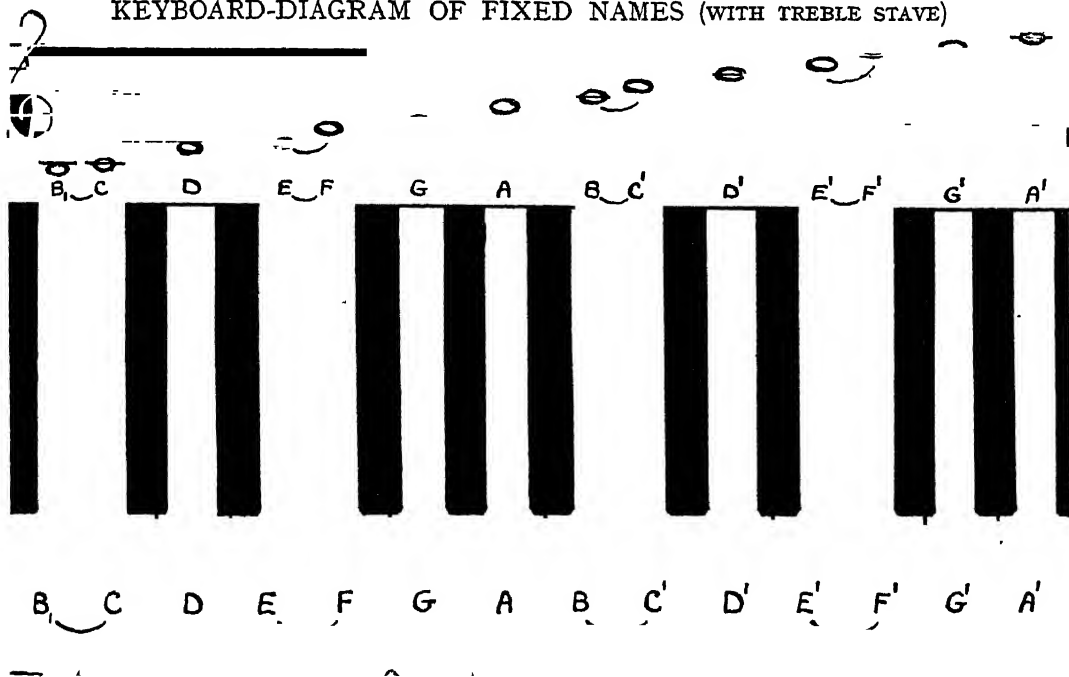


As you know, any of these notes might be *Doh* of a scale one day and *Ray* the next! But their fixed names, for hundreds of years, have been



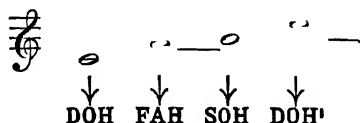
The best way I can help you to master the fixed names will be by a little Diagram of Keyboard and Stave. In this diagram, we can manage with only 23 notes, chosen from the middle of the keyboard-compass, where we hear and remember most of our tunes. And above these, we can place the *stave* upon which you always read your favourite tunes and will always write your own tunes,—for life! Below is the diagram with the natural fixed notes, and you will (when the tune needs it) easily find the sharp of every natural note *immediately on its right*, and the flat of the same note *immediately on its left*.

KEYBOARD-DIAGRAM OF FIXED NAMES (WITH TREBLE STAVE)



3.—ON THE USE OF THE TWO KINDS OF NAMES

Well now, what use are the two kinds of names? "Tell me how to use each of them," you say. *First*, when you want to *think out a tune* and how it goes,—when you want to think what note is "captain" and what note stands a fifth or fourth away from the captain, you will use the team-names *Doh-soh* or *Doh-fah*, and think all the clearer and sing in better tune. That is what the family-names or team-names are for. Tell me which note is *Doh*, and I'll be able to think the *chord* of the key, and all the notes or "men" in the game, just as clearly as if they were boys or girls in the football or hockey field! There they stand:

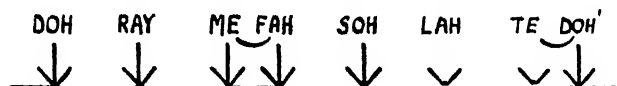


and I'll soon be able to place all my men *in any field*! (That is to say: *in any key*.) Very good, you say. Now comes a second question: "Tell me how to use the fixed names." They are to help you to *read* music and to *play* it. So, from the first, think of the fixed names *by sight on the stave* and on the keyboard (see your Diagram) and you will soon know how to use them. It may help to say that one set of names is meant specially to help your mind, the other specially to help your eye. So you will do well to try always to read from the stave of fixed notes with the keyboard in your mind's eye too. But in *thinking* tunes out, your very best and life-long friends are the family-names.

To bring the two together make your own *Pointers*, of the right size exactly. On this page are three pointers to begin with; you can make every kind for yourself—scale pointers or chord pointers. They will show you quickly how to read and write what you have thought, in any key you can ever want.

SOLFA POINTERS FOR USE WITH KEYBOARD-DIAGRAM OF FIXED NAMES

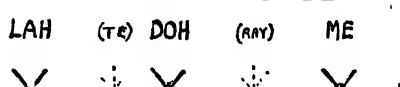
I. MAJOR SCALE POINTER.



II. MAJOR CHORD POINTER.



III. MINOR CHORD POINTER.



NOTE—These Pointers should be used along the *TOP* of the keyboard on page 4, not along the bottom.

Point *Doh* to C, and you will find the white-note major scale. Point *Doh* to F, and you will need just one black note (*flat B*) to make your scale sound completely right. Point *Doh* to G and what will you need? Again just one black note (this time *sharp G*) to make it sound right. What fun to get used to all twelve major keys, just whenever you need them for your tunes! And now I wish you good hunting for another year.

P.S.—Make your own models in stout cardboard with great care to scale; then use them for all your tunes, whenever they can clear your mind, and I think you will find them useful very often.

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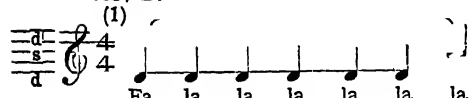
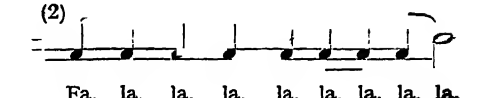
ACKNOWLEDGMENTS

Thanks are due to the following for permission to use extracts from copyright poems for the purposes of this volume: Mr. Walter de la Mare, for "Poor Tired Tim," "The Huntsmen," and "Five Eyes"; Miss Rose Fyleman, for "Fairies by the Sea," reprinted from *Punch* by permission of the Proprietors, and from *Fairies and Friends* (Methuen & Co.); Miss Flora Sandström, for "The Stately Lady"; and Mr. Wilfrid Thorley, for "Bounce Ball," from *Cloud-Cuckoo-Land*.

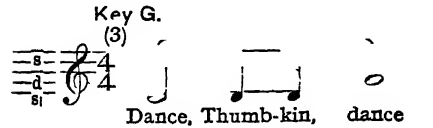
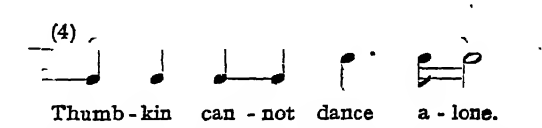
XIII. ON TUNES ON FOUR NOTES


RHYTHMS AND PHRASES FOR THE LESSON

Key D.

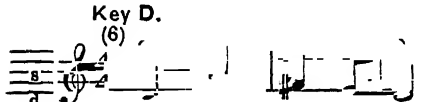
(1)  (2) 

Key G.

(3)  (4) 

(5)  (For reply, introducing any new notes the children fancy.)


Key D.

(6)  (For reply.)

Notes.

You could write a tune on three notes, like this:

Key G.



Or like this:

Key D.



But it is better fun to have four notes. Make great friends with the "King of the Castle" called *Doh*, and his chief *Soh*, and you will soon find two other friendly notes near them to make up a jolly tune. Let the last line of all your tunes end on *Doh*.

ON TUNES ON FOUR NOTES

SONG—DANCE, THUMBKIN, DANCE

(Keeping each finger in motion as its turn comes.)

Key G.

XIV. ON WORKING ON A FIVE-NOTE SCALE

RHYTHMS AND PHRASES FOR THE LESSON

Key F.

(1) 

(2) 

(3) 

(4) 

Key G.

(5) 

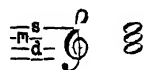
(For reply.) 

(6) 

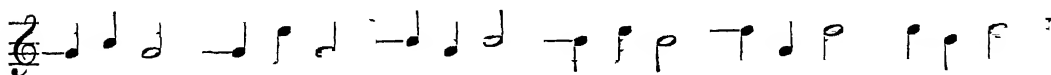
(For reply.) 

Notes.

Here is a lovely chord:



Think of the three notes that make this chord, *by name*. Then sing them to yourself, in all the ways you can think of:



There are hundreds of ways in which you can sing them to yourself.

When you have done this for some time, think of any two other notes that will go well with them. Then you will have five to play with. You need not give the two visitors names just yet. Find them with your voice, or on the keyboard, and join them in your mind with your three chord-notes. Then you will be able to make five-note tunes on the three notes you are thinking, with their two visitors who have dropped in to see them; a happy family of five friendly notes.

ON WORKING ON A FIVE-NOTE SCALE

SONG—COCK ROBIN

Key C

Lit-tle Rob-in Red-breast sat up-on a tree, He sang mer-ri-ly, a mer-ry boy was he.
He nod-ded with his head, and his tail wag-gled he, As lit-tle Rob-in Red-breast sat up-on a tree

OWN TUNES

I

Key G.

Lit-tle Boy Blue, come blow up your horn, The sheep's in the mead-ow, the cow's in the corn
Where is the boy that looks af-ter the sheep? He's un-der the hay-cart fast a - sleep.
Will you a - wake him? No, not I; For if I do, he'll be sure to cry.

II


ANOTHER VERSION

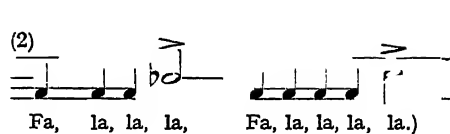
Lit-tle Boy Blue, come blow up your horn, The sheep's in the mead-ow, the cow's in the corn;
Where is the boy that looks af-ter the sheep? He's un-der the hay-cart fast a - sleep.
Will you a - wake him? No, not I; For if I do, he'll be sure to cry.

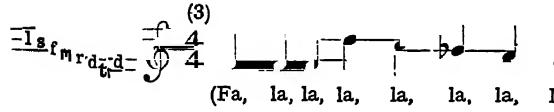
XV. THE KEYNOTE TAKES COMMAND


RHYTHMS AND PHRASES FOR THE LESSON

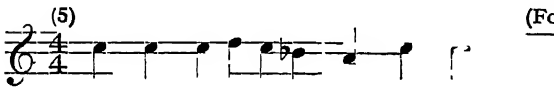
Key F.


(1)  (Fa, la, la, la, Fa, la, la, la, Fa, la, la, la, Fa, la, la, la, la.)

(2)  Fa, la, la, la, Fa, la, la, la, la.)

(3)  (Fa, la, la, la, la, la, la, la, Fa, la, la, la, la, la, la, la.)

(4)  Fa, la, la, la, la, la, la, la.)

(5)  (For reply.)

(6)  (For reply.)

Notes.

Now that you have learnt to know the notes of the chord by name, it will be easy to learn the names of the rest of the scale-family. Here they all are, talking to their keynote (in phrases 1 to 4). Sing these, or play them on the keyboard, till you feel that you love the sound of them all and would know each note by name if you heard it with its keynote. In your tunes you will find many ways of making them stand in groups and talk to each other (as in phrases 5 and 6).

It is good fun if two of you get together and agree upon *DOH*, and then try to puzzle each other, seeing which can guess quickest the name of the note the other sings; like this:



When you play this game always end up with *DOH*. What are the right answers to all these? If you really can't say, ask someone to help you, till you know them all in the world of sound, just as quickly as you know people and things in the world of sight.

THE KEYNOTE TAKES COMMAND

SONG—THE LARK

Key G.

A - lou - et - te, gen - tle lit - tle sky - lark, A - lou - et - te,
 I will plume you now; I will plume you on your head, I will plume you on your head,
 On your head, on your head, Oh! A - lou - et - te,
 pret - ty lit - tle sky - lark, Gen - tle sky - lark, I will plume you now.

*Subsequent Verses
 eyes teeth back
 nose beard feet
 beak neck

† Always repeat backwards
 through the previous verses
 thus:

3. On your eyes, on your eyes,
 2. On your brow, on your brow,
 1. On your head, on your head, Oh! etc.

OWN TUNE

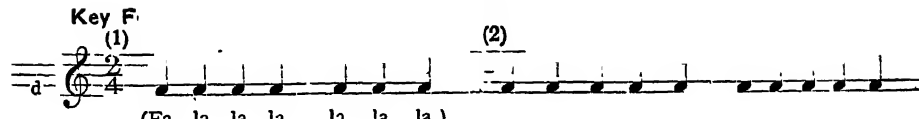
Key F.

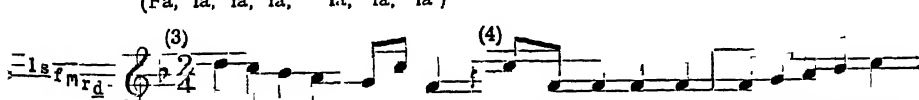
The rose is red, the vi - o - let's blue, Pinks are sweet, and so are you.
 The rose is red, the vi - o - let's blue, Pinks are sweet, and so are you.

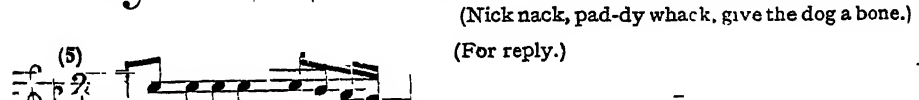
XVI. ON A SIX-NOTE SCALE

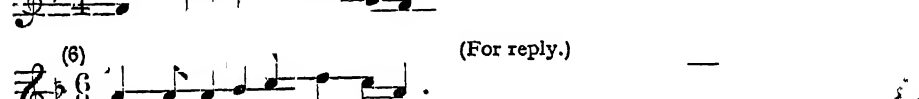
RHYTHMS AND PHRASES FOR THE LESSON

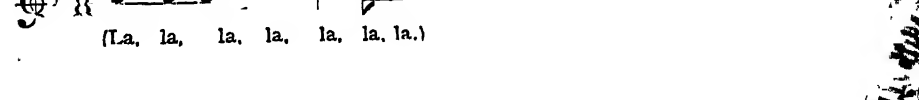
Key F.


(1)  (Fa, la, la, la, la, la, la)

(2)  (Nick nack, pad-dy whack, give the dog a bone.)

(3)  (For reply.)

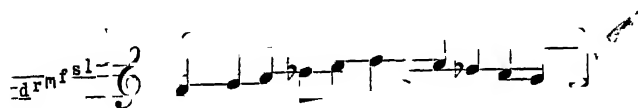
(4)  (For reply.)

(5)  (La, la, la, la, la, la, la.)

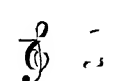
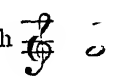
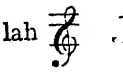
(6)  (La, la, la, la, la, la, la.)

Notes.

To-day we will ask the note *TE* to go out of the room for a little, and do all our thinking with the six notes that are left:



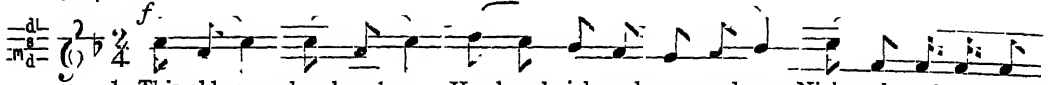
What friends and neighbours they sound! Try those that are *not* next-door neighbours but live three doors off, and listen how friendly even they are to each other:

doh to fah  ray to soh  me to lah 

Use them often for your rhythms.

SONG—THIS OLD MAN

Key F.



1. This old man, he played one, He played nick nack on my drum; Nicknack, pad-dy whack,
2. This old man, he played two, He played nick nack on my shoe; Nicknack, pad-dy whack, etc. *ad lib.*

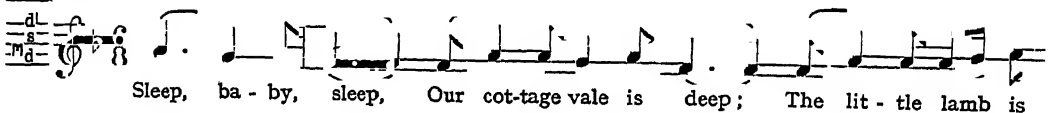
All but last verse. After last verse.



OWN TUNE

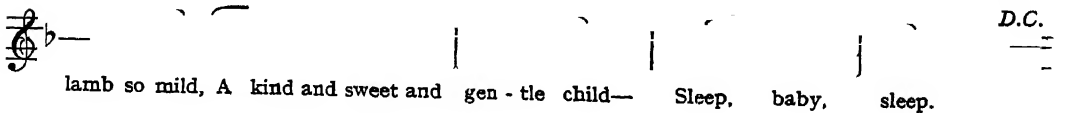
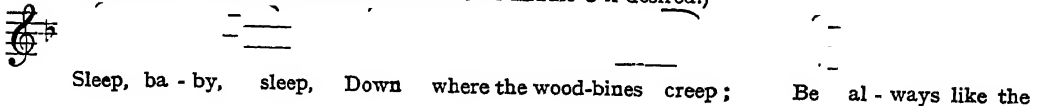
CRADLE SONG

Key F.



FINE.

(This may be written on the six-note scale on middle C if desired.)



D.C.

XVII. ON RHYTHMIC PATTERNS FOR TUNES

RHYTHMS AND PHRASES FOR THE LESSON

Key C.

(1) A

(2) A

(3) B

(4) A

(5) (For reply.)

(6) (For reply.)

Notes.

The first pattern to work upon is called A A B A. Learn it by heart. A means: *think a thought*. The second A means: *repeat it*. B means: *think a new thought*. Then the last A means: *run home again to your first thought*. Try to write your own tune in this pattern to the old words "Sing a song of sixpence." You need not keep the A piece exactly the same all three times unless you like. Indeed, when you come to make tunes, even while you are thinking the very same phrase, it will grow a little differently in your mind. For tunes will always grow like plants or trees grow. The phrases will match, but never be exactly *to pattern the same*. Who ever found two roses on the same tree exactly the same shape and size? And yet they match! So let your phrases grow as they choose and as you choose. Let them grow differently, and yet match. (See Lesson XIX.)

SONG—OLD WOMAN, OLD WOMAN TOSS'D UP IN A BLANKET

Key C.

Old wo-man, old wo-man toss'd up in a blan - ket, Nine-ty-nine times as high as the moon,
 But where she was go-ing no one could tell, For un - der her arm she car-ried a broom.
 Old wo-man, old wo-man, old wo-man, said I. Ah, whith-er, ah, whith-er, ah, whith-er so high?
 I'm sweep - ing the cob - webs off the sky, And I'll be with you by and by.

OWN TUNE

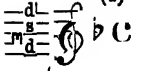
Key C.

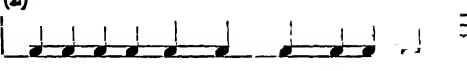
Sing a song of six - pence, A pock - et - ful of rye, Four and twen-ty
 black - birds Baked in a pie; When the pie was o - pened the
 birds be-gan to sing; Was-n't that a dain-ty dish to set be-fore a king?


XVIII. ON BALANCING AGAIN


RHYTHMS AND PHRASES FOR THE LESSON

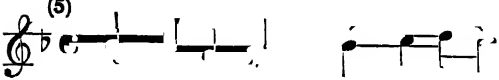
Key F.

(1) 

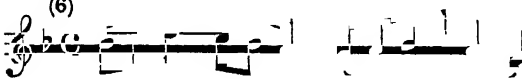
(2) 

(3) 

(4) 

(5) 

(For reply.)

(6) 

(For reply.)

Notes.

Balancing and Matching seem like each other. Match your first phrase with your second. Match your third phrase with your fourth. "Poor Tired Tim" matches or balances "It's sad for him."

Even the smallest tune in the world has Balance. What is it that we like so much in Balance? We cannot tell. We only know we love it. Remember three different ways of balancing if you can:

1. Balance a phrase by repeating it (softer or louder).
2. Balance a phrase by letting it grow.
3. Balance one phrase with quite another phrase altogether.

Tap the rhythm of one phrase with your left hand, then tap the next one with your right hand, and you will soon know which balances which.

ON BALANCING AGAIN

SONG—LITTLE BO-PEEP

Key F.

1. Lit-tle Bo-peep has lost her sheep And can't tell where to find them;
2 Lit-tle Bo-peep fell fast a - sleep And dreamt she heard them bleat - ing,

Leave them a - lone, and they'll come home, And bring their tails be - hind them.
When she a - woke, she found it a joke, For they were still a - fleet - ing.

OWN TUNE

Walter de la Mare

Key F.

Poor tired Tim! It's sad for him. He lags the
long bright morn - ing through, Ev - er so tired of no - thing to do; He
moons and mopes the live - long day, No - thing to think a-bout, no-thing to
say; Up to bed with his can-dle to creep, Too tired to yawn, too
tired to sleep: Poor tired Tim! It's sad for him.

XIX. ON TUNES THAT GROW

RHYTHMS AND PHRASES FOR THE LESSON

Key C.

(1) (2) (3) (4) (5) (For reply.) (6) (For reply.)

Notes.

Have you ever picked up a few leaves of an oak tree? They all are very much alike, but none of them is exactly the same as its neighbour. They have grown alike, and yet grown a little different.

Think of the parts of tunes as if they were leaves or twigs of leaves on a tree, and see how they grow.

Take care, in writing your own tunes for this lesson, that all the phrases match well.

Lesson XVII gave you your plan or pattern for designing a tune. Lesson XVIII reminded you about the lovely habit of Balancing phrases. In both of them you remembered that a tune grows as it goes along, whatever its pattern may be. And now in letting your tunes grow, you must not forget the need for the pattern and the balancing. It is always there, though you must not have to worry about it.

ON TUNES THAT GROW

SONG—KING STEPHEN

Key F.

1. King Steph-en was a wealth-y king, As an-cient bards do sing;
 2. A bag-pud-ding the Queen she made, And stuff'd it full of plums;
 3. The King and Queen sat down to dine, And all the Court be-side;
 He brought three pecks of bar-ley meal, To make a bag-pud-ding.
 And in it put great lumps of fat, As big as my two thumbs.
 And what they could not eat that night, The Queen next morn-ing fried.

SONG—FOUR LOVES

(1) The Hart, he loves the high wood, (2) The Hare, he loves the hill;
 (3) The Knight, he loves his bright sword; (4) The La-dy loves her will.

OWN TUNE

Wilfrid Thorley

Key F.

Bounce ball! Bounce ball! One, two, three. Un-der-neath my
 right leg, And round a-bout my knee. Bounce ball! Bounce ball!
 Bird or bee,— Fly-ing from the rose-bud, Up in-to the tree.

XX. ON PHRASES THAT TALK

RHYTHMS AND PHRASES FOR THE LESSON

(1) (2)

(3) (4)

(5) (For reply.)

(6) (For reply.)

Notes.

Say together the words of your tune for this lesson over and over again. Dwell a little on all the words you like, and put a lot of meaning into them.

After you have done this a few times, perhaps your own tune to it will begin to grow naturally.

SONG—PUSSY CAT, PUSSY CAT

Key F.

1. Pus-sy Cat, Pus-sy Cat, where have you been? I've been up to Lon-don to look at the Queen.
2. Pus-sy Cat, Pus-sy Cat, what did you there? I fright-ened a lit-tle mouse un-der the chair.

ON PHRASES THAT TALK

SONG—LONDON BRIDGE IS BROKEN DOWN

Key G.

Lon - don Bridge is bro - ken down, Dance o - ver my La - dye Lea,

Lon - don Bridge is bro - ken down, With a gay La - - dye.

Build it up with iron and steel,
 Iron and steel will bend and bow,
 Build it up with wood and clay,
 Wood and clay will wash a way,
 Build it up with silver and gold, Dance o - ver my La - dye Lea,
 Silver and gold will be stolen away,
 Build it up with stone so strong,
 Now it will last for ages long,

(Repeat words above.) With a gay La - - dye.

OWN TUNE

Walter de la Mare

Key G.

Three jol-ly gen-tle-men, In coats of red, Rode their hor - ses

Up to bed. Three jol - ly gen - tle - men Snored till morn, Their

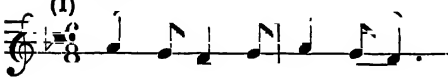
hor - ses champ-ing The gol - den corn. Three jol - ly gen-tle-men, At

break of day, Came clit-ter clat-ter down the stairs And gal-loped a - way.

XXI. ON FAIRY WORDS TO FAIRY TUNES

RHYTHMS AND PHRASES FOR THE LESSON

Key F.

(1)  (2) 

(3)  (4) 

(5)  (For reply.)

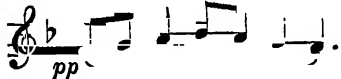
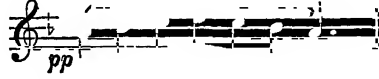
(6)  (For reply.)

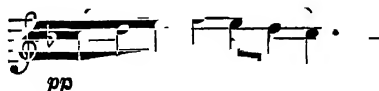
Fa, la, la, la, fa, la, la, la.

Notes.

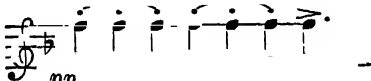
Of course you must think fairy-tunes and fairy-ways of singing for all words about fairies, and of course you must sing them very softly and as quickly as ever they will go, as the fairies would.

Use the notes from *DOH* to *FAH*, and, when the fairies cannot dance in *them*, try the notes from *ME* to *LAH* or *RAY* to *SOH*, and if the fairies dance out of them, let them dance into the four notes from *SOH* up to top *DOH*. You will find, if you work in this way, you will soon make real dancey fairy-tunes. Melodies that work within little connected scales of perfect fourths:

 and 

and 

can sound dainty and gossamer-like. And use repeated notes too,



for surely fairies on tip-toe sound like that!

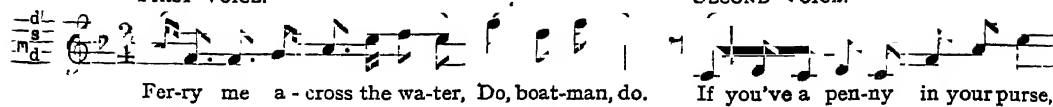
SONG—FERRY ME ACROSS THE WATER

Christina Rossetti

Key F.

FIRST VOICE.

SECOND VOICE.

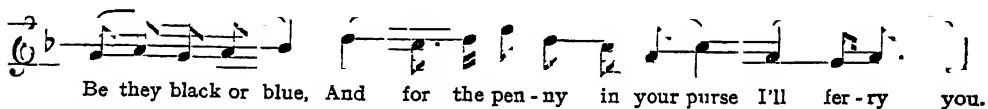
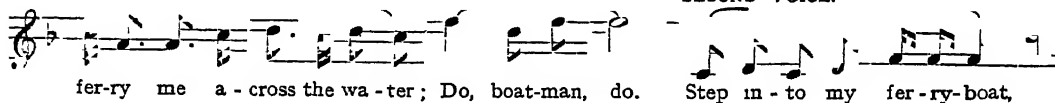


If you've a pen-ny in your purse,

FIRST VOICE.



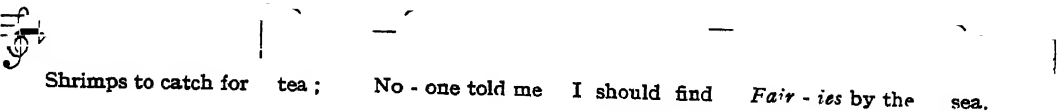
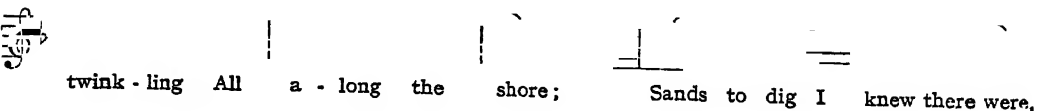
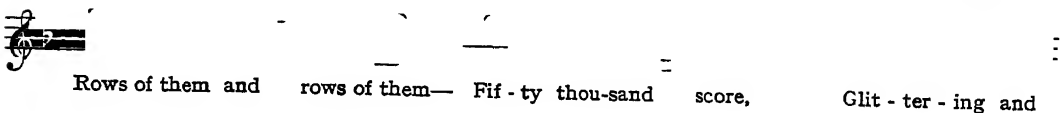
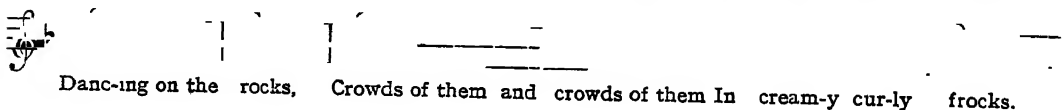
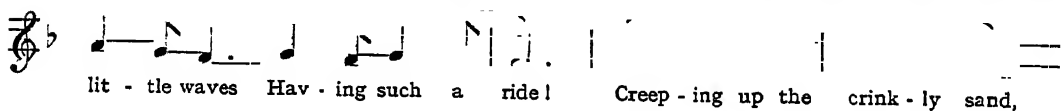
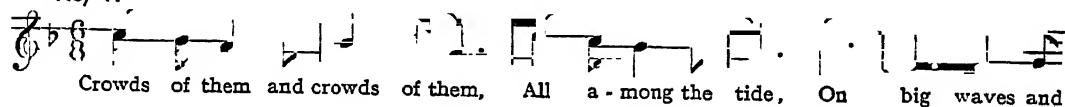
SECOND VOICE.



OWN TUNE

Rose Fyleman

Key F.




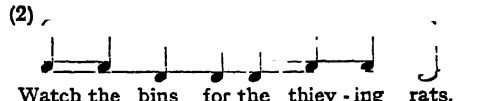
XXII. ON SINGING WORDS CLEARLY

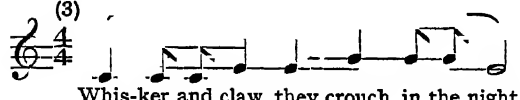
RHYTHMS AND PHRASES FOR THE LESSON

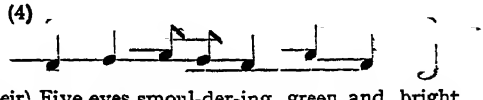
Walter de la Mare


Key C.

(1)  (In) Hans' old Mill his three black cats

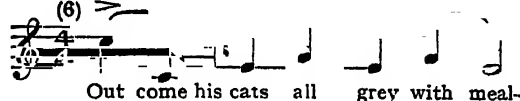
(2)  Watch the bins for the thiev-ing rats.

(3)  Whis-ker and claw, they crouch in the night, (Their) Five eyes smoul-der-ing green and bright.

(4)  Five eyes smoul-der-ing green and bright.

(5)  Out come his cats all grey with meal— Jek-kel, and Jes-sup, and one-eyed Jill.

(For reply.)

(6)  Out come his cats all grey with meal— Jek-kel, and Jes-sup, and one-eyed Jill.

(For reply.)

Notes.

Here are four pieces of advice:—

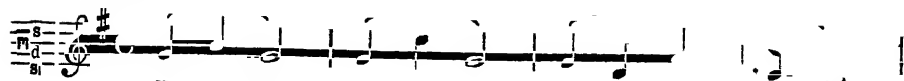
1. Words in singing must be as clear as in the clearest speaking.
2. Prepare your consonants.
3. Fire them off together every time.
4. Practise singing words very softly.

These four hints may be thought out one at a time. But when you have done that, think Nos. 2 and 3 together, as you sing in class. Every one in the team prepares his or her own *edges* (or consonants) and yet every one is determined to fire off each bit of each word exactly with the team. Then you can add hint No. 4; and listening hard to see that all words are *clear*, and *soft*, and *together*, the class quickly gets more and more perfect at the game.

ON SINGING WORDS CLEARLY

SONG—A GAME OF CONSONANTS *

Key G.



B - a, Bay,	B - e, Bee,	B - i, bye,	bye, b - bye;
D - a, Day,	D - e, Dee,	D - i, dye,	dye, d - dye;
F - a, Fay,	F - e, Fee,	F - i, fie,	fie, f - fie;
K - a, Kay,	K - e, Key,	K - i, kye,	kye, k - kye;
L - a, Lay,	L - e, Lea,	L - i, lie,	lie, l - lie;
M - a, May,	M - e, Me,	M - i, my,	my, m - my;
N - a, Nay,	N - e, Knee,	N - i, nigh,	nigh, n - nigh;



B - o, Bo,	B - u, Boo,	Bay, Bee,	Bye, Bo,	Boo.
D - o, Doe,	D - u, Doo,	Day, Dee,	Dye, Doe,	Doo.
F - o, Foe,	F - u, Foo,	Fay, Fee,	Fie, Foe,	Foo.
K - o, Ko,	K - u, Koo,	Kay, Key,	Kye, Ko,	Koo.
L - o, Lo,	L - u, Loo,	Lay, Lea,	Lie, Lo,	Loo.
M - o, Moe,	M - u, Moo,	May, Me,	My, Moe,	Moo.
N - o, No,	N - u, New,	Nay, Knee,	Nigh, No,	New.

OTHER USEFUL LETTERS:


Ray,	Re,	Rye,	Roe,	Rue.
Say,	See,	Sigh,	Soe,	Sue.
Tay,	Tea,	Tie,	Toe,	Too.
Vay,	Vee,	Vie,	Voe,	Voo.
Way,	Wee,	Wye,	Woe,	Woo.
Zay,	Zee,	Zye,	Zoe,	Zoo.
Jay,	Jee,	Jye,	Joe,	Jew.

* Derived from Dr. Rimbault's collection.

Walter de la Mare

OWN TUNE

Key G.



In Hans' old Mill his three black cats Watch the bins for the

thiev - ing rats. Whisk - er and claw, they crouch in the night, Their five eyes smoul - der - ing

green and bright : Squeaks from the flour sacks, squeaks from where The cold wind stirs on the

emp - ty stair, Squeak - ing and scam - per - ing, ev - 'ry - where.

XXIII. ON READING TUNES ON THE STAVE AND PICKING THEM OUT ON THE KEYBOARD

RHYTHMS AND PHRASES FOR THE LESSON

Key G.

(1) I saw a state-ly la - dy, (2) I saw a state-ly la - dy,

(3) in a green gown, (4) in a green gown.

(5) Dash-ing a - way with the smooth-ing iron. (6) (2) (2 1 x) (7) (x) (1 2 3 4)

Notes.

1. Pick out phrases Nos. 1 to 7 one by one at the keyboard. 2. Sing each one after you have picked it out. 3. Play and sing them at once. 4. Try at last to look at the phrases while you play them and not at the keyboard.

Some of you will be much quicker at this than others. If you are very slow-fingered at the keyboard, it will be well to spend all your time on reading from the stave and merely looking at the keys and their fixed names. In all reading practice you will find your Fixed-names Model of Keyboard and Stave, with their Pointers, your chief help.

28 ON READING TUNES AND PICKING THEM OUT

SONG—DASHING AWAY WITH THE SMOOTHING IRON *

Key G.

Twas on a Mon-day morn-ing, When I be-held my dar-ling; She
look'd so neat and charm-ing In ev-'ry high de-gree: She look'd so neat and
nim-ble O, A wash-ing of her lin-en O, Dash-ing a-way with the
smooth-ing iron, Dash-ing a-way with the smooth-ing iron, She stole my heart a-way. *D.S.*

* Collected and arranged by Cecil J. Sharp. Copyright, 1909. Messrs. Novello, Ltd. By permission of Miss Karpeles.

Flora Sandström

OWN TUNE


Key G.


I saw a state-ly la-dy In a green gown, When the moon was
shoot-ing Sil-ver ar-rows down. And the state-ly la-dy, In her
gown of green, Made the sweet-est curt-sey I had ev-er seen. *D.S.*


XXIV. ON WRITING OUT TUNES ON THE STAVE


RHYTHMS AND PHRASES FOR THE LESSON


Key F.

(1)  Girls and bóys, come out to pláy.


(2)  Girls and bóys, come out to pláy.

(3)  Girls and bóys, come out to pláy.

(4)  Girls and boys, come out to play.

(5)  Girls and boys, come out to play.

(For reply.)

(6)  Girls and boys, come out to play.


(For reply.)


Notes.


Learn to write out a tune, bit by bit, in this way:


1. Write the *words* under an empty stave.
2. Mark their chief accents and draw their bar-lines.
3. Write all the *longs*, *shorts* and *holds* under their right words.
4. Tick the notes of the tune into their right places on the stave over each syllable.

Then at last you will be ready to write out the tune itself, all complete, on the stave, just like print. Try it here:

(1)  Grásss-hop-per Gréen is a cóm-i - cal cháp.

(2)  Grásss-hop-per Gréen is a cóm-i - cal cháp.

(3)  Grásss-hop-per Gréen is a cóm-i - cal cháp.

(4)  Grásss-hop-per Gréen is a cóm-i - cal cháp.

After a time you will perhaps be able to begin at (3) and write out your tune almost complete the second time.

SONG—AWAY IN A MANGER

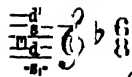
Key F.

1. A - way in a man - ger, no crib for a bed, The lit - tle Lord
 Je - sus laid down His sweet head; The stars in the bright sky look'd
 down where He lay, The lit - tle Lord Je - sus a - sleep on the hay.



OWN TUNE

Key F.



Grass-hop-per Green is a com-i-cal chap; He lives on the best of fare.



Bright lit-tle trou-sers, jack-et and cap, These are his sum-mer wear.



Out in the mea-dow he loves to go, Play-ing a-way in the sun; It's



hop-per-ty, skip-per-ty, high and low, Sum-mer's the time for fun.